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THE HORIZON OF MODERN HISTORY.*

In this busy stage of the world's progress, absorbed as men are in the struggle for wealth and power, few have either time or opportunity to study history so as to know its facts or understand its philosophy. Especially is this the case with the history of events which succeeded the battle of Waterloo in 1815. Sufficient time has not yet elapsed, in many instances, for thoroughly sifting the various descriptions given by historical writers and for selecting the true seed from the chaff of personal prejudice or party antagonism. The histories of modern people differ essentially from those of the ancients. Among the latter, few countries were known, and few of their people were able, or indeed attempted, to describe historical facts. The accounts handed down to us have therefore been meagre, and within the comprehension of the most ordinary student. In "recent times" the greater portion of the people has been engaged in enterprise worthy of being called historical, and each transaction finds many writers ready and willing to perpetuate it.

To arrive at a correct knowledge of any modern event, and more particularly to understand the influence which such event exercised upon the world's history, the study of so many books has become necessary that no other than a specialist can devote the required time to it. Men engaged in ordinary business avocations certainly cannot; and we do not think it an error to say that, even among educated people, far greater ignorance of the leading events of modern times exists than of those which occurred among the Greeks and Romans. As an illustration, let anyone, not a specialist, ask himself the question, What were the causes and what the means by which German statesmen were enabled to bring about German unity? How many of us have a clear idea of Kossuth's career, of what Hun-

* POLITICAL HISTORY OF RECENT TIMES.—1816-1875. With Special Reference to Germany. From the German of Wilhelm Müller. Translated, with an Appendix covering the period from 1876 to 1881, by J. P. Peters, Ph.D. New York: Harper & Brothers.

gary did under his leadership, of the atrocities committed by the savage Haynau, and of the Russian invasion of Hungary, by which Austria was enabled to overcome the heroic efforts of the Magyars for freedom? Who of us comprehends the Schleswig-Holstein difficulty, the causes of the Miguelete and Carlist wars, the Greek question, or, in this free country of ours, understands the numerous attempts and oft-destroyed hopes of the people of Continental Europe to wrest their rights, constitutional government and popular suffrage, from their rulers, or the means by which at last, in each country but Russia and Turkey, they succeeded in gaining them? Yet all these things have occurred in our own times, within the term of our own lives, and are among the most important of the world's events.

The French Revolution, in spite of its barbarities, was a political revelation to the people of Europe. It first taught them that the power to acquire liberty was in their own hands. Unfortunately, the conduct of the French armies of invasion was such as, for the time, to excite hatred and create a universal desire for revenge. War succeeded war, each more desperate than its predecessor, until the fall of Napoleon at Waterloo and the restoration of the Bourbon dynasty to the throne of France. Then and then only was peace possible. Then only was quiet restored, so that men's minds were able to turn to the consideration of their own rights. Scarcely a sovereign of Continental Europe understood what the new condition of affairs was; with very few exceptions, all believed that the desire for liberty, which had caused the French Revolution, must be stifled, wherever found, by every means in their power. The story is a long one, of the insurrections which took place throughout Europe, of the constitutions repeatedly forced upon rulers by their people, only to be violated and set aside; of renewed popular attempts and final success by which free speech, a free press, popular representation and general education were assured.

Until Waterloo, history was principally devoted to wars, descriptions of battles, and to chronicling the actions of leading individuals. Little space was given, and less attention paid, to what might have been thought or done by the people. In the limited education then existing, the acts and aspirations of the lower orders were regarded, and were indeed, of minor importance. But greater liberty brought the people increased facilities for knowledge. Their efforts became more and more intelligent and better systematized. Recognizing the power of the popular will, their leaders ceased to be dema-

gogues, as had been those who directed the French Revolution, and became statesmen. Little by little, prominent men were weaned from the slavish worship of courts, and became not only the instigators but the directors of the people in their struggles for freedom. Some few princes were patriotic enough to lend their aid to the movement, but generally every right the people obtained, every step made by them toward popular emancipation, was gained only by constant agitation, by frequent and repeated attempts, and in most instances by bloodshed and war. As late as 1830, it was asserted as a principle by the most powerful statesman in Europe that in a quarrel between a prince and his people the latter were always in the wrong.

In every Christian country except Russia, the popular will is now the guide and rule of the government. The Russian people until recently had little knowledge of, and were unaffected by, the principles of liberty for which other peoples were working. At last, however, their eyes have been opened, and they too have commenced the struggle. Votaries of freedom among them have usually so far been Nihilists. Their attempts, in keeping as they were with the ignorance and want of enlightenment among the Russian people, have shocked the world by their brutality and barbarism. But increased education will bring wiser and more civilized efforts, and it can scarcely be doubted that in time the Russian people will gain their liberty. The history of the nineteenth century teaches us that when a people determine to be free, no power on earth can restrain them; and that the desire for freedom, when once aroused, is as irresistible as the flow of the Gulf Stream or as are the tides of the ocean. Turn where we will in the history of the civilized world since 1816, we find the people struggling for liberty and better government, and that there have been few events of public importance which had not their origin in and were not dependent upon the craving of people for freedom.

The nineteenth century may justly be regarded as the most important era of the world. Its events are more worthy of study than those of any other age. Heretofore the many varied and diverse accounts of each prominent occurrence in its history have deterred ordinary readers from attempting to acquire an accurate knowledge of it; but this difficulty has, we think, been overcome by Professor Wilhelm Müller, of Tübingen, Germany, to whose work on "Political History of Recent Times" we most cordially invite attention. By consent of Professor Müller, the translator has made some changes in the

text, so as more nearly to meet the wants of American readers. He has reduced the space allotted to Germany, which, for obvious reasons, was too extended, and enlarged that devoted to England and one or two of the secondary states. He has at the same time, wisely we think, omitted the United States entirely. The edition from which the translation was made appeared in 1875. Mr. Peters, the translator, has continued it to 1882, drawing his materials from Professor Müller's annual publication, "The Political History of the Present." His task has been conscientiously performed, and his work is an able supplement to that of Professor Müller.

As placed by Mr. Peters before the American public, the book is of much value. It is remarkable for containing so much interesting and valuable information in so small a compass. A history of everything of importance occurring outside the limits of the United States, and during the time of which it treats, can be found within its pages. In so condensed and yet so extended a narrative, it might naturally be expected that the authors would be unable to give any other than a bald and dry description of the facts; but such is not the case. The bearing and importance of each leading event, its relations to others in different countries, the motives of prominent men and the principles by which they were governed, are all clearly set forth and can be readily understood. The style is clear, and the conclusions, however much people of other shades of opinion may object to them, show the result of careful thought. In a book treating of so many and such varied affairs, of such different and conflicting interests, minor mistakes should not cause surprise. Mr. Peters's work is unusually free from inaccuracy. One error of statement only is observed. In speaking of Japan, it is asserted that "the similarly exclusive Japan was also opened to the British in 1854, and then to other nations." The facts are that Japan was opened to the people of the United States in March, 1854, and to the British only in the ensuing September. We close our remarks by quoting a few expressions from a prefatory note of the work, published by President White of Cornell University: "It is not an abridgment, it is a living history. * * * To general readers, it will give what they most wish to know; for students it will serve to bind together and bring into proper relation what they may secure by special studies." And to this we add that we know of no book of its kind more worthy of so high a testimonial.

ROBERT WILLIAMS.

A MADMAN OF LETTERS.*

"A plump man, just five feet eight inches and a half high, not very neatly dressed, in a black gown with pudding sleeves;" a plump man, with fearless handsome face, in which pride, self-trust and defiance are all pervasive; wide-open eyes, azure as the heavens and wonderfully arch in their smiling, yet apt to shoot lightnings from beneath their thunderous dark brows; with forehead high and honest, and a nose curving but not aquiline, its thin nostrils a-quiver at the faintest suggestion of injustice; lips beautiful and firm, eagerly pouting with scornful rejoinder or tender sympathy; and as round and dimpled a double chin as sculptor ever chiselled;—such might be the likeness of the greatest genius of his age, the Dean of St. Patricks, Jonathan Swift. He was a man "restless as a conjured spirit;" wilful at all times, but wilful for the right; a man made of striking contradictions; marvelously fascinating, and marvellously repulsive; avaricious to a degree, and generous; fiercely independent, yet filial, and lost without the love of woman; rebelliously contemptuous of sham, but morbid with an inverted hypocrisy; sensitive in soul, but cold in exterior; courteous from respect of himself, coarse by contempt of others; clear, keen, and incisive, yet doomed to insanity; in belief discriminative, in habit superstitious; of unapproachable dignity, but boisterously appreciative of a joke. His imperious ambition bred scorn of literary fame; his consistency of principle necessitated inconsistency in politics. And, to complete the irony of his fate, never has man been constitutionally so adverse to conjugal affection, nor has man been more frantically loved.

Probably no man has so far surpassed his contemporaries. The reign of Queen Anne is stamped with the personality of Dean Swift. And Swift knew it. But of all men of letters, none has suffered more abuse from the itching fancy of scandal-mongers and the credulity of unsympathetic biographers. Two only of the writers on his life merit attention: Scott, who is prolific of detail; and Forster, whose care in the sifting of evidence renders us doubly sad that his interesting work was cut short by his death. The monograph by Mr. Stephen attests continually the wit and grace of that writer, and is perhaps the best short life of Swift; but for matter and critical conjecture, this work is little other than an agreeable epitome of the research made by Scott and Forster.

Mr. John Morley had intended for the Eng-

himself

* SWIFT. By Leslie Stephen. "English Men of Letters" series. New York: Harper & Brothers.

lish Men of Letters series a volume on Swift himself. But the editor of "The Fortnightly Review" and of the "Pall Mall Gazette" cannot reasonably be expected to find time for so profound a riddle as the many-sided "Dean, Drapier, Bickerstaff, or Gulliver." Mr. Morley did well to surrender the task to the hands of one who had already, in his life of Pope, evinced considerable familiarity with the Augustan age of English literature. And we are pleased that Mr. Stephen, in his treatment of the subject, starts fair. His first remark is indeed very true: "The chief materials for a life of Swift are to be found in his writings and correspondence." Would that Johnson and Thackeray and Macaulay had recognized this truth; and that Orrery, Sheridan and Deane Swift had not put themselves to infinite trouble to do the job of scavengering among the unwashed anecdotes and ugly lies that infest Swift's memory! Thackeray, by his perverse credulity and petty innuendo, and Macaulay, by his ungrounded *ex cathedra* dogmatism, have for their selfish gratification worked more evil to the fame of Jonathan Swift than have his other detractors combined. What success Mr. Stephen has achieved in his undertaking is due to his careful consideration of certainties. For unbiased judgment of the Dean's character surely we should trust no testimony but that of his works: his satires, his pamphlets, his correspondence, and his poems. Anecdotes concerning so manifest an oddity are not worth the paper that they soil.

In an article so short as this, we can merely advert to the unhappy events which darken the history of the great satirist. Two lives were inextricably interwoven with the fabric of his; the tragic tale of Vanessa's passion is equalled in interest only by the still sad story of the unselfish devotion of Stella. But an unprejudiced scrutiny of Swift's letters to Esther Johnson, of his correspondence with Miss Vanhomrigh, and of his poems to both ladies, will, we are persuaded, dispel much of the needless mystery that envelopes these episodes in the Dean's life. His "Journal to Stella" extends over a period of almost three years, the three most eventful years in the Dean's history, years of great political power and excitement for him. This journal, to be sure, overflows with the tenderest affection; the affection of a man well advanced in years, lavished on a woman whom he has known and loved from early girlhood, whom he protects as would a father or a brother. But these very letters, and all other writings addressed to Stella, afford obvious proof of the simple and upright intention of the Dean. For instance, on the very threshold of the

Journal, with all its endearments, we run, unexpectedly enough, against a stout third party to our confidences. Rather an obstacle to mystery and the romantic, this goodly dame; but it is only Mrs. Dingley—Madam Elderly—Stella's harmless but omnipresent and eminently receptive companion. Merely one too many; that is all. Now, it was whispered that Stella, with good reason, expected during the period covered by the Journal (1710-1713) to become the wife of Swift, and that her wishes were realized by a secret marriage in 1716. Certainly if there were at the time of the Journal such probability, reference to it should be found in the Journal. But Mrs. Dingley being avoided, and the privacy of these letters invaded, not the remotest allusion can we observe to any proposed marital relation between the Rev. Jonathan Swift and Mistress Esther Johnson. On one occasion, to tell the truth, Pdf'r (poor, dear, foolish rogue) Swift does utter rather dubious words to Stella: "I beg you to be easy till fortune takes her course, and to believe that MD's [Stella's] felicity is the great goal I aim at in all my pursuits." This looks suspicious; but felicity is not always matrimony. And that Swift intended no such construction to be put upon his words of 1711, appears from these lines addressed to Stella in 1720:

"Thou, Stella, wert no longer young,
When first for thee my harp was strung,
Without one word of Cupid's darts,
Of killing eyes, or bleeding hearts;
With friendship and esteem possessed
I ne'er admitted Love a guest."

Moreover, Swift not only disavows the sentiments of a lover, but puts himself unconsciously out of his way to silence all ill-natured conjecture. For on that night above all other nights, when the Dean would surely have spoken the truth, writing of Stella as his "truest, most virtuous, and valuable friend," he explains that she had come with Mrs. Dingley to Ireland at his advice, for pecuniary reasons, "and indeed very much for my own satisfaction, who had few friends or acquaintance in Ireland." . . . "But the adventure looked so like a frolic, the censure held for some time, as if there were a secret history in such a removal; which, however, soon blew off by her excellent conduct." The dissimulation requisite for the concealment of a marriage by such apparently ingenuous language and under such circumstances, is blacker than we are willing to attribute to Dean Swift.

And still worse for scandal-mongers, Swift repeatedly professes disinclination to marriage, and, apprehensive of imminent insanity, urges disqualification: a sufficient

plea, one would suppose. When, however, the crusty celibate anathematizes a certain tender emotion as "that ridiculous passion which has no being but in play-books and romances," we renounce all hope of his reform. After all, we think that the real secret of the Dean's coldness was that he *feared* love. Joy is akin to pain. There can be no keen affection without keen agony in the sequel—agony of parting, agony of death. Swift dreaded intensity.

So much for the marriage between Swift and Stella. It did not exist. But could any arrangement be more natural and honorable than that virtuous, profitable and intimate inter-dependence which did obtain between the two friends, from childhood to the grave? As to external evidence, and particularly so much as may spring from the rivalry of Vanessa, we cannot perceive that clear truthfulness which should demand consideration. For the rest, one witness shall suffice, and she should have known the truth: Mrs. Dingley asserts that Esther Johnson was not the wife of Dean Swift.

The case of Vanessa, though infinitely sad, is even as evident. The love that she bestowed on Swift was not like that which Swift gave to Stella. Vanessa pursued her *Cadenus* with wild passion; he was shocked, astounded. Still, she persevered; and Swift said that he loved her. Loved her? yes; intellectually, perhaps. Herein lay his fault; he could not bring himself to drive her from him. He reasoned with her folly, but he petted her. It was his characteristic abhorrence of supreme emotion that allowed Vanessa's hope to live. Had Swift not feared the destruction of Stella's happiness, he might have married Miss Hester Vanhomrigh. It was an awful dilemma. A small man would soon solve it; a great man could not.

As to Swift's works, we cannot here speak. His style is part of himself; and the extraordinary strength of it lies in his choice of absurd premises, and his logical and ruthless pursuit of them to the inevitable conclusion. The world through the lens of his imagination is upside down. Beauty he ridicules, vice he distorts. In the paroxysm of honest indignation, he forgets to be honest. He fashions unto himself men more filthy than they are, and, with most virtuous intent, throws filth at them. He is a dog barking at his own echo. If Swift had but married the dark-eyed, gentle Stella, or even the captious, masculinely intellectual, coldly-beautiful, huffy, passionate "Missessy" Vanhomrigh, his muse had been chaster, and his last five years might have been spent in

some nobler work than grumbling and cursing, making bad Latin verses and worse puns. After all is said, Swift was a statesman, a great satirist, a generous man, and we believe religious. A bitter "Scourge of Villainy" like John Marston, he could "dare defend his plainness against the verjuice face of the crabbedest satirist that ever stuttered." Marston foreshadowed Swift; Swift was the prototype of that other clothes-theory satirist, Thomas Carlyle.

CHARLES MILLS GAYLEY.

THE NOMENCLATURE OF OUR BIRDS.*

This work is a very important contribution to Ornithology, in several quite different respects. These we may briefly discuss separately.

1st, Check List. The original edition of the Coues Check List was published in 1873. It included 778 species and subspecies of birds, the nomenclature being almost exactly that of Coues's "Key to North American Birds," which was issued a short time before it. The latter work, we may say, has done more to advance American Ornithology than any other single work whatsoever. It was indeed a "Key" which admitted every active student at once into the secrets of the Science of Birds. Such works as this, by multiplying the number of students in the subject of which they treat, tend to push themselves out of date. Thus the great advance of Ornithology since 1873 has already rendered a new list of North American Birds a necessity. Two such lists have been prepared, almost simultaneously, although independently: the Coues Check List, and the Catalogue of North American Birds, prepared for the National Museum by Mr. Robert Ridgway. Between these two lists, there are few differences of importance; and it is a gratifying evidence of the solidity of American ornithological knowledge, that these two naturalists have reached so nearly the same results by different paths. Whatever else may be said of science in America, it is certain that North American Ornithology is fifty years in advance of the Ornithology of any other continent. Nowhere else has the important subject of the variations of the species of birds, and the laws which govern these variations, received anything like the attention given to

*THE COUES CHECK LIST OF NORTH AMERICAN BIRDS. Second Edition. Revised to Date and Entirely Rewritten, under Direction of the Author, with a Dictionary of the Etymology, Orthography, and Orthoepy of the Scientific Names, the Concordance of Previous Lists, and a Catalogue of his Ornithological Publications. Boston: Estes & Lauriat.

it in America. Otherwise than in our fauna, the words "subspecies" and "variety" are without meaning. In one respect, however, in which the two lists closely agree, it would, in the opinion of the present writer, be better for them to disagree. I refer to the question of genera. A genus is a group of related species. In Ornithology, of late, the tendency has been more and more to multiply the genera, so that every well-marked species has now a genus to itself. Any slight peculiarity, which in other groups would be merely a specific character, in Ornithology now characterizes a "genus" or perhaps a "subfamily"; and, with some writers, even size and pattern of coloration are considered as among the best of "generic" characters. Of course, the size of the pigeon-holes into which we thrust our species is a question of taste or of convenience. The writer would, however, dislike to see the feather-splitting method extend from Ornithology to other sciences, and he believes that in time a reaction will set in, which will give to a genus of birds the broader meaning possessed by a genus of reptiles or fishes. It may not have been advisable for the author of either of these lists to try to stem the prevailing current, even were he so disposed; but in this regard, the second List of Dr. Coues is headed down-stream, more than its predecessor. It is, however, due to Dr. Coues to say that none have urged the propriety of a reduction in the number of genera more forcibly than he.

2d, Dictionary. In the form of foot-notes, occupying about one-half of each page, is a full discussion of the pronunciation, meaning, and origin of each of the names used. This is a unique feature, rarely attempted in scientific works, and nowhere else so well done as here. The highest praise must be accorded to Dr. Coues, for the fulness, accuracy and literary elegance with which this part of his work has been performed. Scientific men have been much too careless of the niceties of language. Names uncouth, senseless, improperly formed, hybrids and bastards, abound in the nomenclature of all sciences, and these are made even worse by reckless modes of pronunciation. Dr. Coues gives a full scheme of pronunciation of scientific names. It is a kind of compromise between the so-called Roman and Continental methods, and it should, we think, prove acceptable to naturalists. He says: "Having ourselves heard *Oh-nanth* and *Fully-geeler*, for *Enanthe* and *Fuligula*, we need not affect to conceal our belief that some ornithologists may profitably look a little further into the matter than they appear to have done." We should

welcome anything which tends to prevent the introduction into science of such names as "*flavogaster*," "*Smithornis*," "*Podiceps* (from *podex*—*pes*), and the like, deathless monuments of the bad taste or worse scholarship of their authors. In science, as in literature, "Elegance also is force." We may quote, as an example, the discussion of the name of the Great Auk (*Alca impennis* L.):

"878. *Al'-cā im-pēn'-nis*. *Alca* is not classic, being merely a Latinization of the vernacular name, found in several different forms, as *alk*, *alek*, *alka*, *auk*, *auk*. The third of these is found in the old treatises written in Latin, and the change to *alca* is, of course, immaterial. The meaning of the word is in question. The form *auk* (which we observe some late English scholars use) might suggest a relationship with *awkward*, in view of these ungainly fowl; but *awkward* means simply left-handed. Quite probably *alk* is related, and not distantly, to *elk*, the bird and the beast being the largest, or most notable animals of their respective kinds in the consideration of the people. But *elk* is in Latin *alce* (quite like *alca*), and this is uniform with the Greek *alkē*, meaning strength, prowess; one of the names of Hercules, for example, being derived therefrom.

"The probability that *alk*, *elk*, *alce*, and *alkē* are radically if not still more closely related is heightened by the other vernacular names of this bird, *gare-fowl*, *goir-fugel*, etc., these qualifying prefixes being similar to that seen in *gerfalco*, and recognized by Steenstrup in inventing his genus *Gyralka*, the idea of size, strength or other predominance being evident. If this be so, the *alk*, the *Gare-fowl*, is the fowl, *par excellence*, as *elk*, *alce* is the great beast, as *Ger-falco* is the great falcon, with the implication of some honor or special esteem. We are thus led directly to *Hierofalco*, which see, No. 498.—*Lat. impennis*, featherless, i.e. wingless, with reference to the diminutive wings, unfit for flight; *in*, negative, and *penna*, a feather.

"Though the Great Auk is extinct in North America, and has doubtless disappeared from the face of the earth, we still keep the place *in memoriam* of this 'most honorable and antient fowl.'"

3d, Concordance of previous Lists. After the name of each species or subspecies is given the number which it bears in the first list of Dr. Coues (1873), and in the lists of Baird (1858) and of Ridgway (1881). The importance of this is obvious.

4th, Bibliography. In an Appendix is given a list of the various memoirs and papers of various sorts, concerning birds, which have been published by Dr. Coues during the last twenty years (1861 to 1881). Three hundred titles are included, a number which shows certainly that the most graceful pen now wielded in American science is also one of the most active.

DAVID S. JORDAN.

THE LAND OF MORNING CALM.*

Such, translated into English, is the name of the country which the natives call Chōsen, but to which the civilized world has given the name of Korea: one of the oldest, and yet one of the least known, countries of the globe. Europe was ignorant even of its name, until as late as the sixteenth century. Such knowledge of it as we now have, has been obtained chiefly from Japanese and Chinese sources; or, more uncertain still, has been deduced from our knowledge of the manners, customs, and habits of life of the people of these neighboring and kindred nations. For centuries Korea has maintained a policy of exclusiveness and isolation. How relentlessly this policy has been enforced, is well described by Mr. Griffis, who says:

"Instead of a peninsula, her rulers have striven to make her an inaccessible island, and insulate her from the shock of change. She has built, not a great wall of masonry, but a barrier of sea and river-flood, of mountain and devastated land, of palisades and cordons of armed sentinels. Frost and snow, storm and winter, she hails as her allies. Not content with the sea-border, she desolates her shores lest they tempt the mariner to land. Between her Chinese neighbor and herself, she has placed a neutral space of unplanted and unoccupied land. This strip of forests and desolated plains, twenty leagues wide, stretches between Korea and Manchuria. To form it, four cities and many villages were suppressed three centuries ago, and left in ruins."

That Mr. Griffis did not brave the terrors with which this Morning Calm is begirt, and seek to qualify himself for the task of writing the history of Korea by travelling through it and mingling with its people, is not strange. Qualifications which might be acquired in this way are not yet attainable by any foreigner. But Mr. Griffis evidently prepared himself for his task by first thoroughly mastering all the more valuable works upon Korea, its history, language, literature, and material resources, and upon the government and the manners and customs of the people, which have been published. The result is a volume of which it is safe to say that it will at once take rank as by all odds the best work on Korea which has ever been published in English.

It is divided into three parts. The first is devoted to ancient and mediæval history, the second to political and social Korea, and the third to modern and recent history. The first part opens with a chapter descriptive of the territorial extent, the physical features, the natural resources, and the fauna and flora of the Korean peninsula. The ancient history,

whose beginnings are said to date as far back as 1766 B.C., is fragmentary, and no doubt to a large extent mythical and also fanciful. In the story, however, as related by Mr. Griffis, the interest of the reader is not suffered to flag. But the parts of the work which are of most value, and which are of present interest, are those in which the author discusses the political and social condition of the people, and sketches their modern and recent history. Politically, Korea is divided into eight provinces. The government is by a king, who is nominally an absolute ruler, but who is held much in check by political parties, and by the chiefs of the six boards or departments who share the government with him, and who have a great influence in shaping his policy, though they are subject to him, and required to report to him daily.

Education and culture consist largely in a knowledge of the Chinese language and Chinese classics, the Chinese language and literature being to Korea what the Latin language and literature were to Mediæval Europe. Education which is general consists in reading and writing, and is encouraged by the government only as it is made essential to government employ. Feudalism and slavery exist in society, though both are constantly diminishing. The condition of woman is one of degradation. In the lower classes of society, all heavy labors fall to her lot. She is the drudge, not the companion, of man. Marriage customs, some of which are very grotesque and all curious and strange, are minutely described by Mr. Griffis. Judging from the entertaining descriptions which are given of "Child Life" and of its sports, children in Korea, as everywhere else, find out that "all the world's a stage" where they are ever busy with their plays. Housekeeping is conducted on an entirely novel plan. Diet and costume are equally peculiar. Legislation, which here seeks to regulate or prohibit the bibulous indulgences of men, there takes the form of sumptuary laws to prevent the humbler classes from riding on horseback. Hospitality is a chief virtue of the Koreans, and gambling a universal vice. The theatre has no existence among them, nor anything corresponding to it. They are much given to out-door sports, among which archery, hunting, kite flying (the winter months, with their frequent winds, being "kite time"), and card playing—though the latter is forbidden by law—are prominent. Altogether, the Koreans, as they are shown in the racy descriptions of Mr. Griffis, are an interesting, strange, and "peculiar people." The volume as a whole will abundantly repay perusal. Many of its truths are stranger than fiction.

*KOREA, THE HERMIT NATION. By William Elliot Griffis, late of the Imperial University of Tokio, Japan; Author of "The Mikado's Empire." New York: Charles Scribner's Sons.

One cannot read this book without hoping that the treaty recently negotiated with the Korean authorities by Commodore Shufeldt on behalf of our government, and which will soon come before the United States Senate for ratification, will be found to have provisions which, carried out, will bring Corea, so long dwelling apart, into the brotherhood of nations.

GEORGE C. NOYES.

THE THEORIES OF DARWIN.*

Twenty-three years have now elapsed since Charles R. Darwin startled both the scientific and the religious world by the publication of his work on "The Origin of Species." During this period, his theories have been considerably modified both by himself and by his followers. The enthusiasm with which they were greeted on the one side and the antagonism which opposed them on the other have both in a good degree subsided. It is still too soon to determine just how large and important a place these theories are to hold in the defining and unfolding of the science of the future. But it is a good time for a calm and candid presentation of the theories themselves, and for a fair consideration of their bearing, as it now appears, on philosophy, religion, and morality.

In the treatise of President Schmid before us, we have a digest, clear and concise, of the whole subject, well fitted to interest and guide inquiring minds. The author's avowed aim is to lead his readers to "the conviction of the actual harmony between the scientific, religious, and ethical acquisitions of mankind." In the prosecution of this aim he gives us in the outset a distinct statement of the scientific problem, followed by a brief sketch of what the predecessors of Darwin had done toward solving the problem. Then comes a well-defined history of the Darwinian theories, as set forth by Darwin himself and by his followers, together with the modifications that have been introduced. The author next presents a clear outline of the present state of these theories, giving a distinct notice of each of the three, viz: Descent, Evolution, and Selection. This summary makes up Book I of the First Part of the treatise; and we know not where else one can find so full and trustworthy a *résumé* of information on the subject, though the con-

clusion reached is that thus far, "natural science, in its investigation of the origin of species, has arrived at nothing but problems which it is not able to solve." Book II is occupied with "The Philosophic Completeness and Consequences of the Darwinian Theories." Here we meet with much that to many will seem rather metaphysical than pertaining to simple facts of natural science. But since man is mind as well as matter, the study of his origin must take into view the origin of self-consciousness, of moral self-determination, of sensation, of life itself, as well as of the bodily organs. So, too, we must consider the abstract theory of atoms and the mechanical view of the world, and especially the tendency of the Darwinian theories to eliminate the idea of design in the world and substitute for it a something indefinable and incomprehensible, to which the term "monism" is applied. In spite of its subtlety, the careful reader will find in this division much of fresh and living interest.

But the things of greatest importance and value in the treatment of the subject are embodied in Part Second, which makes up more than half of the book. It sets forth the position of the Darwinian theories in reference to religion and morality. We have brought into review, first with reference to religion, the negative positions taken not so much by Darwin himself as by those who profess to follow him. Thus, Büchner is introduced with his "consistent materialism," Strauss with his "religious worship of the vague universum," Herbert Spencer with his agnosticism, and Spinoza and Hegel, who resolve faith into conjecture, God into a causal law, and all development into ultimate death and destruction. Diverse forms of materialism and pessimism took possession of Darwinism and used it as a battering-ram against religion. What wonder, then, that the advocates of Christianity identified Darwinism with opposition to the true conception of God? Another class is noticed, of those who regard Darwinism as leading off a reform of religion, but in such a way as to strip Christianity of those supernatural elements which are its glory and in which is the hiding of its power. And yet another class is noticed, of those who think religion and Darwinism hold toward one another reciprocally amicable relations. Among these the author places Darwin himself, and with him such scientists as Asa Gray, and such theologians as Dr. McCosh, who cherish "the conviction that out of the present contest of minds, peace between religion and science will result."

Passing then to the relation of the Dar-

*THE THEORIES OF DARWIN, AND THEIR RELATION TO PHILOSOPHY, RELIGION, AND MORALITY. By Rudolf Schmid. Translated from the German by G. A. Zimmerman, Ph.D. With an introduction by the Duke of Argyll. Chicago: Jansen, McClurg & Co.

winian theories to morality, the author brings out the antagonism between Darwinism and morality, the ideal of a reform of morality through Darwinism, and the attempted reconciliation of the two. This discussion brings into review the opinions of materialists, and monists, and English utilitarians, showing clearly their insufficiency as a basis of high-toned morality for the world's reformation.

In Book II of the Second Part, the author treats of the relation of the Darwinian theories to religion and morality more in detail, in an analytical way. Four distinct lines of thought are drawn out in as many separate chapters, whose headings are respectively: "The Darwinian Theories and the Theistic View of the World," "The Darwinian Theories and Positive Christianity," "Darwinism and Moral Principles," "Darwinism and Moral Life." The general drift of the discussion here is to relieve the apparent antagonism, and show a ground of harmony between the theories of descent, evolution, and selection, and a true recognition of God at the head of creation, designing and effecting all things by a plan which gives place for these theories respectively. In dealing with Christianity, only those phases of Christianity are noticed which are affected by Darwinism, such as the Christian view of the creation of the world and of man, of Paradise and the fall of man, of Providence, prayer, and miracles, of redemption and salvation. On all these points the author holds essentially evangelical views, which he believes and endeavors to show are in harmony with our scientific knowledge of the world and man. Perhaps all will not be entirely satisfied with his results, yet no honest minds can fail to regard with favor and with hope such efforts to reconcile science and religion. A quotation or two will illustrate the tone and spirit of the discussion. Thus we read:

"The Redeemer himself was wholly subject to the ordinary laws of development of the human individual, and was, from his annunciation and conception, developed entirely like man in the long process of evolution from the egg and its still absolutely indifferent spiritual worth through all the imperceptible stages of development before and after the birth up to the full age of man. Likewise the result of his course of salvation, redemption, and entrance into the kingdom of God, underwent the same process of gradual development. It began with a few disciples, and was slowly propagated; it has to-day reached but a small part of mankind, and even where it took root, it sees infinitely many things by its side which it has not yet been able to penetrate with its heaven;—facts which have much more elective affinity with the scientific ideas of development than with those of sudden creations. * * * The work of the Holy Spirit in the human

individual is nothing less than a new birth; its aim is the revival of the entire man, in mind, soul and body. In most men this work takes place by a slow process, advancing step by step. * * * And in all Christians—even in those whose conversion takes place by a sudden awakening, like that of Paul—the transformation of the entire man into the similarity of Christ, and the full restoration of the image of God, is certainly a process of development and must await its completion in the resurrection."

Turning to the relations of Darwinism to morality, we are told of mutual influences operating. Moral life influences Darwinism, as it cautions the advocate of the evolution theory against effacing the differences between the moral and the natural, and against degrading man to the level of animals on account of his connection with the animal world. On the other hand, the idea of evolution influences moral life, as it adds a motive for man to treat the animal world humanely, because it belongs to "his own natural pedigree," as it favors the view of development and growth of character given in the parable of our Lord, which illustrates the imperceptible and continual growth of the kingdom of God in the soul by the growth of a plant, and as it stimulates the aspiration after progress and perfection by pointing to the progress which development has to show in the life of nature.

Without detailed criticism or comment, we present this outline of the contents of this work as the best service we can now render to philosophic Christian readers. It may introduce them to a good book, which has a just claim on their attention, even though it may not in all particulars gain their full assent.

A. L. CHAPIN.

BOOKS FOR THE HOLIDAYS.

There has been no decline in the number of gift-books issuing from the American press in honor of the Christmas holidays of 1882, nor in the ingenuity and expense lavished upon them. If there have been fewer works distinguished by exceptionally high qualities than were presented last year, there has been a greater variety of novel and dainty designs in the bindings and accessories of holiday volumes. Indeed, our publishers deserve credit for the unbounded efforts they have made to bring before the public specimens of the best literature of the age, put up in the most elegant and artistic forms. Neither pains nor expense has been spared by them to gratify the taste and culture of a reading people, and at the same time to reflect credit upon themselves. They have shown a pride in their calling, which does them honor, and an ambition to raise the craft of the book-maker to the rank of a fine art;

and in this they are giving a most generous patronage to author and artist. To say nothing of the opportunities of the writer, whose field in the magazine, the journal and the bound volume is infinite, in no country do the designer and engraver have greater encouragement to develop the fullest possibilities of their art and their talent. They have carried the department of illustration in the recent past to a high state of perfection. They have made the wood-cut a close rival of the most eloquent of the graphic arts, and have produced by it such effects as to make the absence of color scarcely minded. If, in their striving after new and more complete expression, they have gone beyond the legitimate domain of engraving, it is an error which will, in time, correct itself. As publishers, book-dealers, critics, and people, acquire an understanding of the limits as well as the principles and the aims of wood-engraving, they will cease to applaud and to make a market for work done with the gravure, which, in the attempt to imitate other processes, results only in an inferior sort of photograph or heliotype or crayon, and is obscure, affected, eccentric and unsatisfying. If some of the most costly, most carefully prepared, and most promising *éditions de luxe* this season have been disappointing in respect of their illustrations, it is because of this existing but short-lived license allowed to the artist's erratic tendencies. We may hope for an improvement next year, and every year, in this and other features of the publisher's art; our books, the best exemplars of our culture, keeping pace with our growth in knowledge and the refinement of our literary and æsthetic taste.

The superb work on "Florence," by Charles Yriarte, is a notable production in the field of literature and art. It is a folio of three hundred and fifty pages, matching in every attribute the splendid volume on "Venice," by the same author. Like the work which it supplements, it is a monument to the glory of the city whose life it commemorates. Its literary features embrace a condensed yet comprehensive history of the civil and political career of Florence from its foundation to the death of John of Gaston, in 1737; a more full account of the Medici family, under whose rule the city attained the culmination of its grandeur; a review of the Renaissance; biographical sketches of the most illustrious Florentines; and finally, a history of the art of Florence from its rise in Etruria, with a description of the great works in architecture, sculpture and painting, which constitute the glory and pride of the famous city. To heighten the graphic power of the verbal descriptions, five hundred engravings on wood and copper have been called into requisition. These reproduce, with a delicacy and veracity characteristic of the finest achievements of the engraver, the salient features of Florence, the portraits of her famous citizens, the magnificent structures which adorn her streets and plazas, and the works in painting and sculpture which transform the city into a grand museum of art. They compose a picture gallery wherein objects of endless variety and transcendent interest excite and enchain the attention.

The volume is bound in muslin, with gilt edges and morocco back. (Scribner & Welford.)

An announcement like that made by the Appletons, of a holiday volume composed of "Fifty Perfect Poems," selected by such accredited authorities as Charles A. Dana and Rossiter Johnson, and illustrated by a group of artists, including Fredericks, Gifford, Sartain, Satterlee, Darley, Millet, and Fenn, is one to be taken as the promise of a notable achievement in artistic book-making. The work of the compilers is in the main unexceptionable. Their purpose has been, not to select the fifty most perfect poems in our language, but rather fifty which, having in mind the limitations of poetic art, may fairly be classed as perfect realizations of their authors' aim, which represent a wide variety in kind, and are adapted to the purposes of illustration. The work of selection having been governed by personal and critical rather than popular judgments, the collection does not aim to include the most widely known or representative pieces of the various authors; and as it is in no sense comprehensive, very many deserving authors are of course omitted. American poetry is represented by Bryant, Halleck, Emerson, Longfellow, Poe, Whittier, Holmes, Lowell, Read, and Trowbridge. The most conspicuous omission among British authors is Burns; deficient though he was in technique, it would seem that among the great number of his short pieces, one might have been found worthy a place here. But no collection like this can include all that might be wished; and the book certainly presents a noble and beautiful body of English verse. The illustrations of the volume are more numerous than the poems, and are distinguished by being printed on Japanese silk paper and mounted on the page. The designs differ widely in merit. Many of them are very beautiful, and do really illustrate the poems in which they are placed. A few of them cannot be praised. We greatly doubt if any admirer of the young Lochinvar would approve the representation of him, or recognize the fair Ellen in the quadron girl with whom he treads a measure on page 61. The Highlanders in this design seem modelled after the wooden ones sold in boxes at the toy stores. The cut on page 165, intended to illustrate Lowell's "Ode to Happiness," representing an indifferent female figure with a frightful Amazonian face, is another conspicuous failure, but little softened by the underlying legend, "Nymph of the unreturning feet." The illustration of "The Arsenal at Springfield" (page 119) misses the opportunity afforded by the subject and by its treatment in Longfellow's fine poem. The pictorial unlikeness to either musket-barrels or organ pipes almost destroys the illusion which everyone feels who has visited the arsenal; and certainly nothing is gained by the introduction of the three hideous female figures. It is perhaps the general excellence of the illustrations in this book that makes the few failures so conspicuous. The cuts are mounted with wonderful nicety of skill, and the letter-press and paper are quite worthy of the high aim of the publishers of the book. The binding is a novel design of watered silk.

There are many showier books among the *éditions de luxe* published this season, but not a daintier one in the whole collection, than that in which Houghton, Mifflin & Company have enclosed "The Poems of Thomas Bailey Aldrich." In flexible plain linen covers bearing simply the title and publishers' imprint in gold letters, its outward appearance is the perfection of simple and refined elegance. The inner page is equally fair and tasteful. The fine cream-laid paper, clear, open type, and generous margin, are a luxury to the eye and the inner sense. In every detail of printing and binding, the book is a model of artistic workmanship. The illustrations include an admirable portrait on steel of the author, and twenty-eight designs by members of the Paint and Clay Club of Boston. The artists have in each case made their own choice of subjects for delineation, and supervised the engraving in order to secure the most satisfactory results. Ten different designs have thus employed their inventive faculties to enhance the charm of the poems, and seven of our most esteemed engravers have striven to interpret their ideas with fidelity. It is the first complete edition of the poetical works of Mr. Aldrich, and is commensurate in beauty with their high merit.

The holiday edition of Longfellow's "Evangeline," with illustrations by F. O. C. Darley, is a work of consummate beauty. It is in folio form, with covers of unique fashion, simulating the appearance of alligator leather, and bound together solidly with silken cords. Not a trace of gilt anywhere appears to mar the rich effect of the book. The typography of the poem is all that could be desired. Sixteen full page illustrations are interleaved with the text, and in the true sense of the word embellish it. They are examples of Mr. Darley's most vigorous art, clear and correct in drawing, graphic in expression, and thoroughly in accordance with the character of the poem. Every object in each picture stands for something and declares what it stands for unmistakably. Every living figure is engaged in appropriate action, and every accessory bears an essential part in the interpretation of the story. The engraver has been as painstaking as the artist. There is no slovenliness nor slurring in his work. It is every bit honest, and faithful, moreover, to the aims and intents of engraving. It is refreshing to see, in these days of erratic illustrative art, such specimens of the good old-fashioned school which once prevailed here, and we may hope will prevail again, when the present craze after strange and startling effects in pictorial work is over. (Houghton, Mifflin & Co.)

The quarto volume of "Selections from the Poetry of Robert Herrick, with Drawings by Edwin A. Abbey," is one upon which the publishers (Harper & Brothers) evidently have bestowed almost unlimited pains and money. The lavish expenditure involved in the publication of such a work is apparent to anyone at all familiar with the details of book-making. The type is of a special and uncommon cut, the paper of the richest and heaviest, the ink of the blackest and glossiest. The cover is unique and striking, the design being Mr. Abbey's. Several of the illustrations have appeared in Har-

per's Magazine, and, as they could nowhere pass unnoticed, readers of that periodical are more or less familiar with the peculiarities of Mr. Abbey's conceptions and style of drawing. That the drawings are bold and original, in a certain way, is to be freely granted; but it is almost to be questioned if, in seeking after striking effects, the artist has not allowed himself to be led into a strained and artificial manner of expression. No one will object to the boldness and independence of such designs as "To be Merry," on page 67; but when these qualities give us also such disagreeable effects as the sketches of Venus and Sappho (pages 21 and 43), exaggerations like "His Cavalier" (page 59), or bits of affectation like "A Virgin Kissing a Rose" (page 29), we naturally wish the artist had been a little more conventional, not to say commonplace. The volume has a preface by Austin Dobson, which will charm all readers who are able to overlook, or look through, the affectedly antiquated style of its printing.

It is a matter of regret that Estes & Lauriat's fine edition of "The History of Wood Engraving in America," by W. J. Linton, should be limited to a thousand copies. There ought to be thousands in this country alone by whom the book would be coveted as a necessary accession to their collection of art works. It is, first of all, a comprehensive history of the progress of wood engraving in our country, the one branch of art which has been carried to such perfection by us, that every cultivated American should take a personal interest and pride in it. The book is next a critical dissertation on the merits and demerits of our most noted engravers, and on the characteristics which mark both the legitimate form and scope of the art and the "new departure" which has been made by our artists within a very recent period. Lastly, the choice and profuse engravings used by way of illustration make of the work a veritable art treasure. Mr. Linton combines the talents of an accomplished author and engraver, and is therefore peculiarly qualified for the duties of historian and critic of the art which by profession and principle he has upheld and honored. His opinion is to be accepted as having authority, and the knowledge he proffers regarding the achievements and technique of engraving is of unquestionable value. After a perusal of his history, the reader turns with a new intelligence and a new enjoyment to the study of the wood-cuts which form so conspicuous a feature of the great majority of the books and serials of the present day. The substance of the history appeared originally in "The American Art Review," but a concluding chapter has been added here, together with thirteen full-page engravings. The typography of the work is of the finest style, and the binding plain and serviceable.

James R. Osgood & Co. have been unsparing of pains and expense in preparing a gift-book for 1882 which should meet the demands of fastidious lovers of fine literature in fine settings. With excellent judgment, they have selected Scott's "Lady of the Lake" as a text suited to their plan of artistic enrichment; for there is in the whole range of English

poetry no work of wider popularity among the people and none which lends itself with greater facility to the requirements of the illustrator. It is in itself, from beginning to end, a succession of word-paintings which depict enchanting scenes in nature along with romantic incidents in chivalric history, and endow them not only with strong and clear-cut forms, but with the warm and glowing colors which pertain to them in life. It is to this vividness of pictorial power that the poem is indebted in a great degree for its wonderful charm. It brings indeed before the eye of the reader such firm and definite images of persons and places that the artist who endeavors to augment or supplant them with his conceptions has a task of exceeding difficulty before him. Alive to this fact, the publishers despatched a skilled draughtsman to the Scottish Highlands, to make studies of the scenery, costumes, armor, and other accessories introduced into the poem, in order that the pictures of the limner should correspond with those of the poet wherever a basis of fact could bring them into unison. The result of this careful effort is a series of views of mountain, forest, lake, stream, island, ruin, and castle, as they were described by Scott and as they are visible to-day in the region of the Trossachs and Loch Katrine. In rendering their beauties complete, engravers have labored with designers, and together they have produced a collection of illustrations which command the highest praise. Unfortunately, as much cannot be said of the figure-pieces, which are necessarily the product mainly of the artist's imagination. The portrait of Ellen is utterly unlike the vision which Scott evokes. The maid whom he describes as a Naiad of ideal loveliness, with form so slender and foot so light that

"E'en the slight harebell raised its head
Elastic from her airy tread,"

is represented by the artist as a woman of matronly amplitude of figure and a mature, rigid, and repellent countenance. Wherever she appears she retains the same stocky proportions and middle-aged look which outrage every romantic fancy connected with the fair Lady of the Lake. The portrait of James Fitz James, which exhibits that elegant and captivating knight as a commonplace, unprepossessing man of fifty, is quite as disappointing. The failure in these leading figures is repeated in the rest. It is a pity that such exceptions must be made to the commendation of a book which in all other respects is beautiful and luxurious as one could desire.

The Tile Club and Its Literary Friends have achieved a grand success in their publication entitled "Harper's Christmas" (Harper & Brothers). Its only fault is that there is too much of it in point of size; its proportions render it unmanageable. A paper-covered book should be convenient to hold in the hand; but this huge folio bends and doubles in limp incorrigibility, as one strives vainly with outstretched arms to keep its contents within eyeshot. But there is only praise to be bestowed on the enterprise which offers this handsome work, with its multitude of literary gems in prose and verse, and its wealth of illustrations—all by our most talented authors and artists—for the small sum of seventy-

five cents. The names in the author's list include Curtis, Howells, Aldrich, Mark Twain, Stedman, Hardy, Mrs. Spofford, Rose Terry Cooke, with many others; and in the catalogue of artists, Dielman, Gifford, Quartley, Millet, Boughton, Reinhart, etc. All are to share equally with the publishers in the profits of the publication; and these should and doubtless will be generous.

Few novels of recent times have gained a wider popularity than Mr. Blackmore's "Lorna Doone," and still fewer have an equal promise of permanency in favor. The selection of this work for the embellishments of an *édition de luxe* is a singularly well-deserved honor. In its new form, the novel makes a crown quarto volume of 550 pages. The illustrations, which are very numerous, consist of full-page cuts, made from the water-color drawings by Mr. F. Armstrong, representing the scenery of the story, and full-page designs by Mr. W. Small, containing studies of many of its leading events, characters, and incidents. There are also text illustrations, and some beautiful illustrated initials, showing Devon and Somerset views. The text is printed with handsome open type, upon paper of a richness suited to the requirements of the fine illustrations. Jansen, McClurg & Co. are the American publishers of the work.

Porter & Coates offer a sumptuous holiday book in an imperial quarto, bound in tree-calf, with heavy gilt edges and tasteful finishings. The subject is the often-treated, never-exhausted one of "England, Picturesque and Descriptive," which, by the present author, Mr. Joel Cooke, is endowed with a fresh and lively interest. By taking Liverpool and London as convenient points of departure and passing over the most attractive routes leading from them in divers directions, a great portion of the scenery of England which is richest in historical or pictorial elements is brought within the compass of the volume. As in a panorama, the cities, castles, cathedrals, stately homes, and inviting landscapes lying along the path of the traveller, come in successive view. To assist the animated descriptions of the author, the pencil of the artist is unstintingly employed, nearly five hundred illustrations of a superior order being interspersed through the narrative. To those who have visited our mother country, the book will be a charming souvenir of the tourist's experiences; while to the untraveller reader it will convey new conceptions of the lovely landscape and the magnificent architecture with which England abounds.

Dodd, Mead & Co. have published a choice work under the title of "A Group of Etchers," with text by S. G. W. Benjamin. It contains twenty etchings by English and French painters whose skill in this branch of art has given them wide distinction. Examples by Seymour Haden, P. Rason, Leopold Flamerg, J. McN. Whistler, P. G. Hamerton, and Alphonse Legros, are among the number. It is a valuable collection—valuable for the interest of the subjects presented, as well as for the ability with which these have been treated. It detracts nothing from their merit that they have been seen before in "The Portfolio." They cannot be seen too often or

studied too long. Mr. Benjamin is an expert critic of art works, and in his descriptive text conveys a good deal of useful information regarding the processes of etching and the distinctive qualities of the different plates. The book is a large folio in size, and a noble specimen of the publisher's craft.

It might almost be supposed that the twelve artists who declare themselves responsible for the gift book entitled "The Artist's Year" (White and Stokes) had played a practical joke on a confiding public. Their volume is enticing in appearance and design, with its cream-white covers tied with skeins of yellow silk, and ornamented with a picturesque scroll and lettering. The paper is also of the heaviest and richest, and the printing unexceptionable. But what shall be said of the work of the artists themselves—of the twelve engravings with the twelve poems which form the contents of the book? It is speaking of them gently to say they reflect no credit upon their authors. The public has a right to expect from the reputation of the artists and from the price put upon their volume the very best illustration of the art of each painter who has a part in getting up the work, and in the poem accompanying his picture a specimen of verse of the highest quality. What it gets is a series of sketchy pictures miserably engraved, and an equal number of dry, prosy poems, nine of which are by Margaret P. Jones, to whom the literary portion of the work was entrusted. There is not space for much critical comment on the pictures,—but the remarkable meteoric appearance of the skies in Mr. Mason's illustration for September, where there seems to be a cyclone of sticks and stones in the upper air; the solid, earthy, even rocky clouds in Mr. Brevoort's rendition of March scenery; the extraordinary conglomeration of earth and sky in Mr. Smillie's portrayal of November, and the bad carpentry work in Mr. Bellow's trees in the picture of December, excite too much surprise to be passed in silence.

It was a happy thought of the publishers of Mrs. Rollins's "New England Bygones" (J. B. Lippincott & Co.) to issue it in an illustrated edition. The work, whose modest merits are not unknown to readers of THE DIAL, is one which lends itself with uncommon facility to the purposes of illustration; and the new edition is decidedly one of the most satisfactory of the illustrated books of the season. The designs are by Smillie, Frost, Moran, Gifford, Birch, Schell, and other artists, most of whom have succeeded in reproducing with fine effect the quaint characters and homely aspects of old-fashioned New England life. The designs have, fortunately, been treated by engravers and printers with conscientious skill, and the letter-press is of corresponding beauty. Many far more pretentious works of the season are without the simple charm and elegance of this edition of "New England Bygones."

T. Buchanan Read's well-known poem of "Christine" is issued by J. B. Lippincott & Co., in an elegant small quarto volume with illustrations designed by Frederick Dielman. We should mention also, in the category of holiday books, the handsomely illustrated complete edition of Read's poems, re-

cently issued by the same firm. The designs in the latter volume are by Kelly, Dielman, Brown, Fenn, and Murphy; and it has an excellent portrait of the poet.

The "Hours with Art and Artists," to which G. W. Sheldon invites the holiday seeker, furnish entertainment of an agreeable and instructive character. Engravings reproducing representative works of the most famous painters of the present century in Europe and America, form the chief feature of the book. Twelve of these are engraved on steel, and the remainder, numbering eighty-nine, are engraved on wood. Their merit is attested by the fact that they have previously adorned the pages of "The Art Journal." The letter-press, by G. W. Sheldon, is of conspicuous interest; the information it gives concerning the authors of the pictures exhibited, their personal habits and artistic ability, being served up in a highly attractive manner. The volume has a beautiful exterior, the paper, typography, and binding exhibiting the qualities characterizing the most elegant books of the day. (D. Appleton & Co.)

A charming novelty is offered by Dodd, Mead & Co., in the "Cradle Songs of Many Nations," with music by Reinhold L. Hermann, and illustrations by Walter Satterlee. In a daintily bound volume, which is enclosed in a linen portfolio, tied with satin ribbons, are gathered the popular lullabies sung over cradled infancy by the mothers of nearly thirty different nationalities. The songs chanted in Dutch, Arabic, Hindoo, Chinese, Zulu, Hottentot, Languedoc, Spanish, Irish, French, and so on, follow one after another in English translations, each complete in melody and words, and a picture in colors of mother, baby and cradle, in characteristic dress and attitude. It is an interesting collection in many respects, having one value for mothers and little folks, another for the lovers of folk-lore, and another for the general connoisseur of holiday literature. The music is arranged in a scholarly manner by Mr. Hermann, and the illustrations exhibit the force and originality belonging to Mr. Satterlee's work.

An exquisite sample of printing in colors is exhibited in "The Horkey," a ballad by Robert Bloomfield, with illustrations by George Cruikshank (Macmillan & Co.). The ballad is descriptive of the harvest-home festival, which is celebrated with curious ceremonies in the county of Suffolk, England. From ancient times the custom has prevailed, at this feast, of inaugurating the principal harvester as "The Horkey," on whom especial privileges are conferred, chief of which is the right of collecting largesse from the farmers and guests. In the ballad, an old wife relates in the Suffolk dialect the circumstances which characterize these rustic merry-makings. With still greater fulness the illustrator amplifies the story in his designs, which are crowded with minute and carefully studied detail. They are a complete reproduction of the character, costumes, and home-life of the rural folk in one of the agricultural districts of England. Even surpassing the historical interest of the pictures is their artistic beauty. Skillful composition, accu-

rate drawing, elaborate incident, and delicate coloring, combine to render them sources of lasting gratification.

For a number of years, Miss L. Clarkson has prepared for each return of the holidays a gift-book comprising poems and pictures, the fruits of her own pen and pencil. This year the volume is entitled "Heartsease and Happy Days" (E. P. Dutton & Co.), love being the secret of the happy days and heartsease the theme of the majority of the illustrations. The songs all proclaim the ecstasies of the tender passion, and with such fervor of feeling that one is led to suspect the author has surrendered not alone her imagination but her heart to its moving influences. There are twelve full-page colored plates intermingled with the songs, and these exhibit a pleasing variety and grace in design with great beauty in execution. The designs representing a cluster of sweet-briar, a bunch of chrysanthemums, and an open book encircled with violets, are composed with a specially happy effect.

The collection of "Sea Pictures," drawn with pen and pencil by James Macaulay, editor of "The Leisure Hour" (Thos. Nelson & Sons), is enclosed in a gay holiday binding. It depicts the wonders and splendors of the ocean world in four distinct phases, as they appear to the poet, the scientist, the trader and the historian. In the first division, the text is composed mainly of songs of the sea selected from manifold authors; the second contains a summary of the facts and theories included in the physical geography of the sea; the third treats of the useful products derived from it; and the fourth reviews the maritime enterprise and discovery of ancient and modern times. The pictorial portion of the work embraces seascapes of an endless variety, showing the ocean in its infinite range of moods, from the raging storm in its terrible power to the peace and rest of a perfect calm. A colored plate, reproducing Stanfield's painting of "The Abandoned Wreck," forms the frontispiece of the volume.

One cannot help applauding the stratagem by which "The Book of Forty Puddings," by Susan Anna Brown (Scribners), insinuates itself into the company of holiday volumes. It has put on a festive dress of an unusually jaunty pattern, and in this masquerade passes for a work of an amusing character. It will succeed in its attempt. The public admires a daring manœuvre; and then the promise of receipts for forty palatable puddings is very conciliatory. The book presumes so far as to assert in a poetical address on the cover:

"O lady fair, so sweet and true,
I have a secret charm for you,
To keep your lover's heart your own
When youth is gone and beauty flown,
Though fortune frown and skies are drear
And friends are changing year by year,
One thing is always sure to please:
Just give him puddings such as these."

The cost of the book is indicated in the following simple sum in addition:

40 puddings,	.40
10 sauces,	.10
Price,	.50

In his sketch of "Parisian Art and Artists" (J. R. Osgood & Co.) Mr. Henry Bacon has presented in a readable manner a kind of information which all persons interested in the art of our day will be glad to receive. The title accurately describes the contents of the essay. It is a brief history of the art movement now in progress in Paris, and of the career of those artists of every nationality who have studied in its schools, and by association, taste, and habit, become as truly Parisian as they who have breathed its air from birth. The list of painters included in the account, all of whom, while yet young, have won distinguished success, numbers upward of fifty. In this catalogue are men from nearly every country in Europe, and a number from the United States. A few women are also admitted to the honorable company, among whom are the Princess Mathilde, the Baroness Nathaniel de Rothschild, Sarah Bernhardt, Mlle. Abbea, and Madame Lemaire. The illustrations adorning the volume are of a most interesting character, consisting of specimens from the portfolios of the artists coming under notice.

A revised and enlarged edition of Mrs. A. D. T. Whitney's "Mother Goose for Grown Folks," for "Christmas reading," is issued by Houghton, Mifflin & Co. The book can beguile an hour at any season with the mere ingenuity the author has shown in discovering ethical lessons in what all the world has heretofore regarded as the senseless jingle of favorite nursery rhymes. Mrs. Whitney's marked tendency to find hidden meanings in words and symbols has not been more strikingly manifested than in these interpretations of Mother Goose's Melodies. They do not pretend to be more than trifles in a poetic way; but as examples of subtle deduction and a fine gift for moralizing, they are decidedly curious. The sermons they spring upon us in a playful style are many of them deeply impressive.

The "Flowers of the Field and Forest" are among the loveliest subjects for the artist to work upon which the earth affords. He may use all the colors on his palette, in every gradation of tone, to reproduce their infinite variety of tint, and the skill of his pencil may exhaust itself in tracing their endless intricacies of form. Mr. Isaac Sprague has long been known as an apt delineator of the beauties of the floral world, and his paintings have often been called into requisition to give completeness to some costly botanical work. In the rich volume now before us, from the press of D. Lothrop & Co., his plates accompany the descriptions, by Rev. A. B. Hersey, of fourteen of the wild flowers of America. Some of these are the commonest denizens of our waste places, as the thistle and bur-marigold; yet their beauty seems peerless as it is depicted by the artist's deft brush. The printer has unfortunately not done justice to Mr. Sprague's work in several instances; the colors, as in the cardinal flower and pitcher-plant, being untrue to nature—an error which the artist could never have committed. Mr. Hersey has performed his part most acceptably in giving a verbal history of the flowers. He writes of them with the accuracy of a botanist and the feeling of a poet.

Nearly one hundred and fifty illustrations of "Picturesque European Scenery," by Gustave Doré, De Neuville, Daubigny, and other famous painters, with descriptive letter-press by Leo de Colange, LL.D., make up an elegant folio volume issued from the press of Estes & Lauriat. By the help of author and artist the reader makes a swift and delightful tour through some of the most striking and interesting localities in England, Norway, Denmark, Poland, Spain, Portugal, Germany and Italy. Dr. Colange is an engaging *compagnon de voyage*, imparting with charming tact a great variety of scientific and historical information along with his sprightly descriptions of natural scenery.

As a companion to the above, Estes & Lauriat publish a volume comprising delineations of "Picturesque American Scenery." In this folio, twenty-five full page steel engravings, after W. H. Bartlett, George L. Brown and Thomas Moran, afford views along the Hudson, of Niagara Falls, of points on the seacoast, and of cities and landscapes in the interior of the Pacific states. Prose and poetical extracts from different authors of established name—as Bryant, Longfellow, N. P. Willis, etc.—furnish the explanatory text, and ensure a pleasing variety in the contents of the work.

The steady demand for anthologies of poetry is evidenced by the new and improved editions of the older ones, and by the disposition of publishers to add to the number. The latest miscellaneous collection is Miss Charlotte Fiske Bates's "Cambridge Book of Poetry and Song," published by Thomas Y. Crowell & Co. The volume differs in plan but little from its class, its novelty lying chiefly in its fuller representation of recent writers, particularly those of the compiler's own sex. It is also, we believe, the only collection in which the arrangement is by authors alphabetically. The book is distinguished by sixteen excellent full-page wood-cuts, from designs by our best artists—Fredericks, Dielman, Smillie, Gifford, Church, and others. Several of the illustrations are noticeable for quiet beauty of design, and for good workmanship in engraving and printing. The binding is rich and delicate, and the volume is a worthy addition to the number of our best anthologies.

Roberts Brothers issue, with timely reference to the holiday trade, a new edition of the works of Philip Gilbert Hamerton, in ten volumes, bound in imitation half-calf, and sold at the low price of fifteen dollars. The volumes include all the principal works of this admirable and standard writer. "Thoughts About Art," "A Painter's Camp," "The Intellectual Life," "Chapters on Animals," "Round My House," "Wenderholme," "Modern Frenchmen," "Life of Turner," "The Graphic Arts," "The Sylvan Year" and "The Unknown River." The same publishers issue, in similarly attractive binding, the novels of Jean Ingelow, in four volumes, containing "Off the Skelligs," "Fated to be Free," "Don John," and "Sarah de Berenger."

The thrilling poem, "Curfew Must not Ring Tonight," by Rose Hartwicke Thorpe, has fared better in the hands of the illustrator than it is the fate of

most works of the kind to do. The devoted and high-spirited girl who dared for the rescue of her lover what few of the stoutest-hearted men would undertake for any cause, is admirably represented in the frontispiece. It is the face of a heroine that we see, young, fair, distressed, desperate, resolute. Its owner will confront the stake if need be, and not hesitate or draw back. The succeeding designs reflect with equal accuracy the spirit of the poem, with one notable exception. The tragic element is evaded in the illustration of the culminating incident, "Out she swung—far out," etc. It is a confession of weakness by the artist, and a disappointment to the reader. The credit of the illustrations belongs to F. T. Merrill and E. H. Garrett. (Lee & Shepard).

"Wild Animals and Birds, Their Haunts and Habits," by Dr. Andrew Wilson (Cassell, Petter, Galpin & Co.), answers the purposes of a table book. It has an ornate cover, gilded edges, clear type, and an ample supply of illustrations which as a rule are exceptionally good. The animal pieces are exceedingly strong and spirited, giving the character and action of wild beasts and birds in their native haunts with admirable truth and force. The literary contents of the volume have not the same merit. They consist of sketches of the animals figured in the illustrations, and are written by one who has an evident knowledge of the subject as a student and an observer. But his descriptions are dull and lifeless. His command of words is unequal to his needs, and the result is a commonplace style.

Among the more inexpensive and unpretentious holiday books, few will give greater pleasure to the lovers of classic English humor than the illustrated "Sir Roger de Coverley," reprinted from "The Spectator." The volume has one hundred and twenty-five wood-cuts, and a steel etching as frontispiece. The drawings are full of character and humor, and lend a new charm to this most delightful of the writings of Addison. (D. Appleton & Co.).

Lee & Shepard, Boston, place in their series of illustrated poems and hymns two new selections this season, viz., "Ring out Wild Bells," by Alfred Tennyson, with illustrations by Miss L. B. Humphrey, and "That Glorious Song of Old," by Edmund Hamilton Sears, with illustrations by Alfred Fredericks. The volumes are uniform in style and binding with the pretty set to which they belong, and which have enjoyed much popular favor as Christmas souvenirs.

Lee & Shepard introduce a novelty this year, in their "Golden Floral" series of illustrated poems—including in their number "Abide with Me," "Rock of Ages," "Home, Sweet Home," "Nearer, My God, to Thee," and other favorite pieces. Each poem is bound separately, in delicate floral cards, with rich silken fringes. The covers have each a distinctive design, and the works are sold separately or enclosed in a box together.

Amid the multitude of elegant books designed for the holidays, it is always gratifying to meet with old favorites in new and handsome editions. Thus, Goldsmith's "Deserted Village," presented in a fresh and tasteful dress by Porter & Coates, will not

fail of a cordial recognition. The text is copiously illustrated by Hammatt Billings.

Dana's "Household Book of Poetry," which was first published in 1837, has been revised and greatly enlarged, and is issued by the Appletons in a handsome illustrated volume. The new edition has some two hundred poems, mostly modern, not before included, and the selections have been brought down very closely to recent times. In size and price, the work now takes its place prominently among the larger poetic anthologies.

Harper & Brothers have been mindful of the needs of serious readers in putting forth a new edition of that standard work, "The Land and the Book," by William M. Thomson. Its dress is rich and comely enough to make it a fit adornment of the centre table, while its contents entitle it to a place among the most valued of the books of reference in a working library. It is at once a complement to a cultivated literary taste and a becoming recognition of the amenities of the season, to choose for a Christmas gift a work of such solid and enduring quality.

Bunyan's "Pilgrim's Progress" has been published in a novel form, designed by the Rev. Robert Nourse, and styled "The Pilgrim's Album." The work is printed upon large sheets, each with a colored illustration of the accompanying passage; the sheets are mounted upon a roller, with cord attached, for hanging upon the wall. The type and paper are quite handsome, and each page has an elegant ornamental border. The Album is published by the Pilgrim Publishing Company, Chicago.

The Longfellow and Emerson Christmas Calendars (Houghton, Mifflin & Co.) have literary features which bring them within the present category. The selections, of which there is one for each day in the year, contain many of the choicest passages of the authors, framed in artistic and pleasing designs. Hung upon the wall of home or office, they form useful and tasteful souvenirs. The Kate Sanborn "Sunshine Calendar" (J. R. Osgood & Co.) is similar in general plan, but its quotations are from a wide range of authors.

CHILDREN'S BOOKS.

A new version of the classical "Story of Siegfried" is an acceptable holiday offering presented to juvenile readers by Charles Baldwin (Scribner's Sons). Of the interest of the ancient myth of which Sigurd or Siegfried is the hero, there can be but one opinion. It has come down to us from our Saxon ancestors, and was cherished by them we know not how many centuries before it was embalmed in the song of Fafnir in the "Elder Edda," that grand Norse Epic which was first put into writing by the Icelandic Svemund the Wise, about the year 1100. The tale of Siegfried has been the common property of many peoples, and has been held by them in many different forms. It appears in the mediæval

"Nibelungen Lied" of Germany, and in later times in the poem of "Sigurd the Volsung," by William Morris; in the drama of the "Nibelungen Ring," by Richard Wagner; and in divers other essays by writers of less celebrity. The author of this last version has not adhered to any one of the older forms, but, keeping to the general outline of the legend, has remoulded portions here and there in accordance with the model which best suited his fancy. In this manner he has produced a story fitted to the intelligence of his chosen audience, and one that is replete with the spirit of the immortal legend.

"Diddie, Dumps, and Tot," by Louise Clarke-Pyrnelle (Harper & Brothers), is a delightful story of child-life on a Southern plantation in the days prior to our civil war, when the institution of slavery prevailed. The author was reared in the heart of the cotton section, and was surrounded during her early years with the negroes on her father's estate. It is from experience, therefore, that she has drawn the materials for her little book; and she has used them with capital effect. Her primary object was to preserve the legends, games, hymns and superstitions of the slaves, which are fast passing away, and to show the kindly and happy relations which used to exist between the humane master and his dusky dependents. In accomplishing this purpose, the dialect of the negroes has been written out in the colloquial passages with remarkable success, and forms one of the most amusing features of the work. The story is intended to interest children, but it will entertain grown folks no less. It is full of humor which provokes laughter of the heartiest kind. The chapter on "Old Billy," to cite one out of many, cannot be read without peals of merriment, the situations are so intensely funny and so vividly portrayed. Mrs. Pyrnelle has disclosed in this essay, which unites history with fiction, a literary talent that should be kept bright by frequent employment in the future.

"The Boy's Percy" (Scribner) is a companion to "The Boy's Mabinogion," "The Boy's King Arthur," and "The Boy's Froissart," which Sidney Lanier occupied his last years in preparing for the enjoyment and instruction of his young countrymen. The book comprises thirty-five of the famous ballads which were an important part of the literature of the English before printing was invented, and when song and story depended chiefly upon the memory of the people for their preservation. They were sung and recited by the minstrel, who wandered from place to place, everywhere purchasing a welcome by his skill in repeating the tales and legends of love, war, and adventure, which formed a chief feature of amusement in all social hours. About the sixteenth century, collections of these ballads were stored in manuscript volumes, to be printed at a later day, and made once more a common possession of the people. Bishop Percy was the first to publish a selection of the ballads, his "Reliques of Ancient English Poetry" being issued in 1765. From this work, "The Boy's Percy" has been compiled. An introduction containing a history of the ballads, with profuse notes and definitions of obsolete words, by Mr. Lanier, enable the youth to read the poems intelli-

gently. Fifty original illustrations, by E. B. Bensill, lend an æsthetic beauty to the book.

There is nothing quite so piquant in exterior on the bookseller's counters as the volume in a richly illuminated binding, which frames in its upper lid three lovely young girls arm-in-arm under a Japanese umbrella. They are dressed in walking costume, with bag, book, and roll in hand, and by means of a scroll overhead inform us they are "Three Vassar Girls Abroad." It is enough. They give assurance of the spiciest sort of entertainment. Opening the book, we find, lining the cover, maps of France, Spain, and North Africa, filled in with artist-sketches; in the frontispiece, a picture of Vassar College and the three girls in a row-boat moored to a shore of the Hudson; and on the title page the name of Lizzie W. Champney as author of the work, and that of her husband, J. Wells Champney (or "Champ"), as its illustrator. Proceeding further we learn that the three Vassar girls took a tour in Europe during a summer vacation. They joined a married friend in Paris, and under her protection visited various cities and places of most resort in the countries above mentioned. One of the girls is an artist, another is a musician, and the third is without special accomplishments except a fluent use of the French language. It is a delightful summer they spend jaunting about from one storied spot to another, and the account of it is replete with sprightly and amusing incident. A large number of old engravings have been mingled with Mr. Champney's original illustrations, under the mistaken idea of increasing the interest of the volume. Their actual effect is to cheapen it. (Estes & Lauriat).

It is an enviable youth who finds "The American Boy's Handy Book," by D. C. Beard (Charles Scribner's Sons), in his Christmas stocking. It is enough to make one sigh to be young again, for the sake of the delights which it holds in store for the fortunate possessor. It was written by one who has never got over being a boy in freshness or buoyancy of feeling, although it is long since he adopted the vocations of a man, and who enters into the spirit of a boy's sports of every kind with as much zest as the liveliest of them. It would seem, from the enthusiasm and aptness with which he teaches just what is to be done to make a glorious success of every sort of boyish amusement, as though he had never done anything else but build kites and sailboats and make snow-men all the days of his life. And he has had a wonderful experience in such work, there is no doubt. He lays out the instructions in his book systematically. It begins with kite-flying in spring, and goes on with sailing and fishing in summer, trapping and hunting in autumn, and ice-boating, snow-balling, and indoor sports in the winter. Mr. Beard draws as well as he writes; in fact, he is an artist by profession; and his book is full of illustrations to help out the letter-press. In every way his work is a marvel of cleverness, and will make him the friend of hosts of grateful lads scattered over the land.

In "The Book of Fables" (Houghton, Mifflin & Co.), Mr. Horace E. Scudder affords a fresh proof of his persistent aim to put reading in the way of chil-

dren which shall combine permanent benefit with temporary amusement. He has here selected from the vast mass of fables accumulated in the literature of various nations, upward of sixty apologues, chiefly from Æsop, which have become current universally, and are referred to by proverb and allusion in everyday speech and writing. These he has couched in simple phraseology, adapted to the youngest readers, while carefully preserving the original idea. Thus rendered, they are sure to interest, and to impart, aside from their moral, a sort of culture which it is worth while for the mind to gain in its infancy.

The latest number of the series of "Young Folks' Heroes of History," by George M. Towle, relates the adventures of "Drake, The Sea King of Devon" (Lee & Shepard). It is a quiet, agreeable narrative, portraying the times in which the renowned navigator lived, and the part he took in upholding the fame of England and of its great Queen Bess. It deals more gently with the rough, daring seafarer than some might deem wholly just, considering his many deeds of a piratical nature; yet this is owing to Mr. Towle's amiable way of putting things, rather than to any direct departure from truth. Sir Francis lived in a rude age, when might made right in the minds of most men; and his many heroic virtues and his great service to his country secured him honors, and, as things went, a merited immunity from carping censure. He is to be judged by the morality of his day and not of ours. The biography is to be ranked with the best class of books for the young.

A fourth volume of the series entitled "The Boy Travellers in the Far East," by Thomas W. Knox, relates the "Adventures of Two Youths in a Journey to Egypt and Palestine" (Harpers). The book is characterized by the same features which have earned such distinct approval for its predecessors. It is a carefully composed transcript of travel, uniting in successful proportions notes of personal experience with facts derived from history. The author has made several tours through the lands he describes, and is therefore familiar with their chief objects of interest, and with the appearance and manners of their inhabitants. To the information gained by observation, he has added largely by study of the best writers on Egypt and Syria in the past and present. With this fund of knowledge to draw upon, and the tact of a skilful narrator, he has furnished a book for young people which is as amusing as it is improving. A multitude of the finest woodcuts are scattered through the text, and, with maps and charts, afford it abundant illustration.

"The Land of the Arabian Nights," by Wm. Perry Fogg (Scribner's Sons), is a record of travel through Egypt, Arabia, and Persia. To the bewilderment of the reader, the title page announces an introduction by Bayard Taylor; but this is explained in learning that the book was issued originally seven years ago, meeting with especial success in London, and that the present is a new and revised American edition. The first part of the work, detailing the author's observations in Egypt and Palestine, in the beginning of 1874, reads a lit-

tle like a last year's almanac; but the remaining portions, treating of Arabia and Persia, have a fresher interest. The travellers are as yet few who penetrate into these Oriental countries and publish a report of their experiences and impressions. The field is still comparatively unworked, therefore, and as it changes slowly, if at all, in the process of years, a description written a decade or less ago will answer for a transcript of to-day. Mr. Fogg was a wide awake traveller, active, courageous, and prepared for every emergency. He made the most, evidently, of his opportunities, and his itinerary, though signally plain and matter-of-fact in style, is entertaining.

The "Christmas Rhymes and New Year's Chimes," by Mary D. Brine (George W. Harlan & Co.), are not without merits in their line. The rhymes run smoothly, and reel off spicy little stories exactly of the sort to entrance the heart of babyhood. But it is the illustrations prepared as adjuncts to the rhymes which lift the work above the level of the ordinary nursery book. These are the work of a corps of trained delineators, and possess a decided artistic value. The designs by Jessie McDermot are especially good; those by Addie Ledyard have the pretty grace characteristic of her drawings; and others by Jessie Curtis Shepherd, Miss C. A. Northam, and D. Clinton Peters, are piquant and life-like. All are figure pieces representing youth and infancy. The book is a long quarto in form, has a beautiful pictorial cover, and, taken all in all, is one of the choicest of the Christmas juveniles.

One of our most popular writers for children is Mrs. Olive Thorne Miller, whose special gift is in presenting facts in natural history in a simple conversational style, very entertaining to young readers. She does not limit herself to a single class of subjects, however, as we see by her last book, called "Little People of Asia" (E. P. Dutton & Co.). In this work she gives an account of the manner in which the children of Asiatic races—the Turks, Persians, Kirghiz, Hindoos, Chinese, Japanese, etc., etc.—are treated from babyhood up. She has in each case a story to tell more curious than one would imagine who had never studied the subject. In many instances she follows the history of her Little People until they have reached an adult age and are settled in homes of their own. By this plan she is able to give a complete picture of the life of various nations and tribes inhabiting a vast and remote continent.

A. C. Armstrong & Son publish in sumptuous style a volume of "Folk and Fairy Tales," translated from the original collections of the famous Norwegian author, Peter Christen Asbjørnsen. It is the first introduction to American readers of this writer, who has a fame in Europe equal to that of his distinguished countrymen, Ibsen the dramatist and Bjørnsen the poet and novelist. Although a man of science, Asbjørnsen has been from his boyhood a diligent gleaner of the myths and legends current among the people. He began to put them in print nearly half a century ago, and has thus

preserved four volumes altogether. They form a valuable collection of folk-lore, prized by the historian and mythologist for the insight they give into the early life and customs of the nation, and eagerly sought by young readers for the delightful stir they excite in the imagination.

The readers of Mr. Edward Greey's delightful story of "Young Americans in Japan" will rejoice that he has written a supplement to it under the title of "The Wonderful City of Tokio" (Lee & Shepard). Mr. Greey has spent so much time in Japan that he is almost as familiar with characters and customs there as he is with those of his own people. Like all intelligent foreigners who study the Japanese in their homes, he has become strongly attached to them, admiring above all their simplicity, good-nature, politeness, and gentleness. There is no end of interest in their queer habits and manners, which Mr. Greey has a happy knack of delineating. In this last book he describes the odd sights which the young Americans witnessed during their sojourn in Tokio, the capital city of the empire. The book abounds in pictures, and has an illuminated cover, designed by the author.

Regular and important features among holiday books for children are the bound volumes of juvenile periodicals. These are treasures when they come in installments, but when they arrive in complete form for the whole year, in their beautiful gilt covers, they are to the young folks like gifts from fairy-land. There is no end of amusement in the beautiful pictures which light up every page, in the diverting stories, which are always of just the right length and exactly to the point, and in the neatly turned rhymes which sing and sway in the tuneful measures so entrancing to little people. No one needs to be told that first among these standard favorites are "St. Nicholas" (The Century Co.), "Wide Awake" (D. Lothrop & Co.), and "Harper's Young People"; while for younger readers there are "Our Little Ones" (Lee & Shepard), and the familiar "Chatter-box" (Estes & Lauriat).

A good share of the juvenile literature done up in tempting holiday attire is drawn from the prolific sources of myth and legend. An English writer, Charles Henry Howsen, contributes to the account a compilation of "Stories of the Days of King Arthur," with illustrations by Gustave Doré (T. Nelson & Sons). The romances which centre around the shadowy figure of this mighty English chieftain are so often rehearsed nowadays that they are in a fair way of becoming as well known to youthful readers as the tales of "Blue Beard" and "Jack the Giant Killer." They lay claim to a serious interest, however, as they possess substantial historical and literary worth. The illustrations by Doré which accompany the present volume exhibit that artist at his worst. The conceptions are exaggerated beyond the bounds of possibility, and the drawing is wretched.

The four stories of Juliana Horatia Ewing, published under the title of "Brothers of Pity, and Other Tales of Beasts and Men," are as distinct from the ordinary literature for juveniles as Raphael's pictures

are from the works of average painters. There is that quality in them which is inspired and never can be cultivated or manufactured. It is only children's stories that are told, but there is in them a certain electrifying power which is the unmistakable faculty of genius. Nothing could be more sweet and touching than the sketch which gives name to the collection, while the ease and naturalness of style and the wonderful characterization of human and animal life in the other tales renders them equally noteworthy. (Thomas Nelson & Sons.)

It will be a welcome announcement to the readers of the popular "Bodley Books" (Houghton, Mifflin & Co.) that Mr. Scudder has undertaken a new series, continuing the family history of the Bodleys through a later generation. "The Bodley Grandchildren" are now brought on to the scene, and give an account, in their old pleasant fashion, of "Their Journey in Holland." It is unnecessary to say that the narrative of their adventures in the land of the Dutch is racy with personal anecdotes and historical incidents, and that it is enlivened with a multitude of pictures of prime quality and interest. There are few children who are unacquainted with the attractions of the first Bodley series, and this second set promises to be in no wise inferior.

There are indications that "Rip Van Winkle's Travels in Asia and Africa," by Rupert Van Wert (Thomas Y. Crowell & Co.), are of the kind which are manufactured by the fireside traveller. They lack the freshness and *verve* of records of personal observation. They are not without certain value, to be sure, inasmuch as they give such trustworthy accounts of foreign countries as can be got at second-hand, and are plentifully supplied with appropriate pictures and other pleasing accessories. But the book has not the merit and cannot take the rank of an original work. It has the disadvantage, too, of being written in the epistolary form, Rip describing the course of his tour abroad in letters to a club of young friends at home.

The little collection "New Games for Parlor and Lawn," by George B. Bartlett (Harper & Brothers), is a useful gift to the young folks. It is essential to their healthy development, as well as to their happiness, that abundant recreation should be provided for their leisure hours. And what more innocent and amusing than sports for indoors and out, which exercise now the faculties of the mind, and again the thews and sinews of the animal frame? The games of varied sorts furnished by Mr. Bartlett are new for the most part, and both ingenious and diverting. Undoubtedly there is an endless fund of entertainment to be got out of them by bright and active boys and girls.

Thomas Nelson & Sons have furnished a striking contribution to the department of Christmas juveniles in "The Landseer Series of Picture Books," with letter-press descriptions by Mrs. Surr. Each is a square quarto pamphlet, enclosing four of the famous pictures of the great English animal painter, superbly reproduced in colors. The aim of engraver and printer has been so admirably accomplished that in attitude and expression the original

works are faithfully repeated. It is a beneficent invention which thus secures to little children in their picture-books the pleasing and educating influences of art works of the highest merit.

The volume of "Household Stories from the Collection of the Brothers Grimm" is in need of no helps to favor at the present day. All the world knows how charming are the fairy tales which the famous German scholars, the brothers Grimm, gathered for the enjoyment of youthful readers from the stories of folk lore belonging to their own and other countries. The selection now taken from their rich treasury has been made by Lucy Crane, and embellished with illustrations by Walter Crane. The work of the latter deserves special commendation for its beauty and fertility of invention. The book is published by Macmillan & Co.

"The Watchers on the Longships," by James F. Cobb, F.R.G.S. (Thomas Y. Crowell & Co.), is a tale located in Cornwall, England, in the last century. It deals with the ignorant, brutal inhabitants along that rock-bound coast, whose livelihood was coined in times past ostensibly by fishing, but in reality more largely by the murderous business of wrecking. It is of necessity a gloomy record of the rough and hard experience of seafaring men and their families in the England of a hundred years ago. That it is in harmony with the evidences of history does not lighten the painful effect of the story, which is sadly colored in every feature.

For boys fond of sea adventures, Messrs. A. C. Armstrong & Son reprint the story of "James Braithwaite, the Supercargo," by W. H. G. Kingston, an English writer, popular among the youth of his country as an author of stirring tales of sailor life. The supercargo was a special officer in charge of the goods carried by merchant ships, who used to be as important a personage as the captain himself. His place is now filled by the ship's clerk, but Mr. Kingston has revived his memory by making him the narrator of the vicissitudes and hair-breadth escapes which form an inevitable part of the mariner's experience.

The colored designs by Walter Satterlee are the distinguishing feature of the child's book of rhymes by Josephine Pollard, called "Elfin Land" (George W. Harlan & Co.). In some of these the element of the grotesque is developed to an extreme degree, and in some a splash of color is made to serve in lieu of conscientious work which the artist should not have spared. Nevertheless, the pictures are spirited and strong, telling their story with quaint and graphic though swift and slight touches. Young eyes will glisten while poring over the volume, for it glows inside and out with gay colors and bold figures.

"The Good Old Story of Cinderella," retold in rhyme by Lieut. Colonel Seccombe (A. C. Armstrong & Son), is handsomely published in a square octavo, illuminated with full-page colored plates and a host of smaller wood cuts. Col. Seccombe is his own illustrator, and there is quite as much cleverness manifest in his pictorial designs as in his poetical effort. Cinderella is portrayed as a very

winning maiden with a sweet face and slender form, while a good deal of sly humor is brought out in the various scenes and incidents delineated by the pencil.

"The Children's Circus and Menagerie Picture Book" (Routledge) gives a series of views of the various spectacles of circus and menagerie life. The pictures are both plain and colored, and, in the eyes of little folks, no doubt very spirited and exciting.—Much more dainty workmanship is to be seen in the two new Caldecott Picture Books—"The Milkmaid" and "Hey, Diddle, Diddle"—and in Kate Greenaway's Almanack for 1883, from the same publisher. They are among the most artistic of the children's books in colors.

"Norse Stories," by H. W. Mabie (Roberts Bros.), is a charming little volume, containing the principal myths of Norse mythology. Mr. Mabie is master of a most fascinating style, and we could not desire a better book for getting our young people interested in the weird, grotesque, and deeply significant myths of our forefathers. Works on Norse mythology are generally full of misspelt names, and of many other errors of details. This book is free from these defects, and Mr. Mabie is to be congratulated on his excellent proof-reading.

Among Cassell, Petter, Galpin & Co's books for young and younger readers must be mentioned, at least, "Boots at the Holly-Tree Inn," by Charles Dickens, with illustrations by J. C. Beard; "Papa's Little Daughters," by Mrs. Mary D. Brine; "Two Tea-Parties," by Rosalie Vanderwater, with illustrations by Wilton de Meza; "Happy Little People," by Olive Patch; "Fred Bradford's Debt," by Joanna H. Matthews; "A Moonbeam Tangle," by Sidney Shadbolt, and "Bo-Peep, a Treasury for the Little Ones."

Thos. Nelson & Sons publish a number of boy's story books devoted chiefly to travel and adventure, among which are "The Three Trappers, a Story of Adventure in the Wilds of Canada," by Achilles Daunt; "In the Temperate Regions, or Nature and Natural History in the Temperate Zones;" "In the Polar Regions, or Nature and Natural History in the Frozen Zones;" "Beyond the Himalayas," by John Geddle; and "Ralph's Year in Russia," by Robert Richardson.

Two children's books of the more substantial class combining useful instruction with amusement, are "The Winners in Life's Race, or the Great Back-boned Family," by Arabella B. Buckley, and "Facts and Phases of Animal Life," by Vernon S. Norwood. Both works are published by D. Appleton & Co.

Mr. Charles Carleton Coffin's story of "The Building of the Nation," handsomely illustrated, is published by Harper and Brothers, who issue also in juvenile literature, "Knocking Round the Rockies," by Ernest Ingersoll, and Mr. Stubb's Brother," by James Otis, author of "Toby Tyler."

"Zigzag Journeys in the Occident," by Hezekiah Butterworth, is the latest addition to the popular "Zigzag Series" of travels by the same author, published by Estes & Lauriat.

BOOKS OF THE MONTH.

[The following List includes all New Books, American and English, received during the month of November by Messrs. JANSSEN, McCLELLAND & Co., Chicago.]

ILLUSTRATED GIFT BOOKS.

Lorna Doone. A Romance of Exmoor. By R. D. Blackmore. *Edition de Luxe.* Superbly illustrated. Crown quarto, gilt edges. \$10.00.

This magnificent work is issued in response to many inquiries for an illustrated edition of Mr. Blackmore's celebrated novel. The scenery of Exmoor and surroundings is rich in material for the artist's pencil, and the incidents of the story are full of suggestions for illustration. The result is an *Edition de Luxe* in every respect, and one that will make a royal gift.

Florence—Its History. The Medicis, its Scholars, Architecture, Paintings, Sculpture, etc. By Charles Yriarte. Illustrated by over 500 photographs and wood engravings. Folio, richly bound in cloth, extra gilt edges, morocco back. \$30.00.

This volume fitly supplements the author's artistic work on Venice.

The Sketch Book of Washington Irving. *Edition de Luxe.* With Portrait and numerous illustrations on India paper. The edition is limited to 500 copies, numbered. Large 8vo, pp. 437. \$18.00.

A sumptuous edition of this ever popular and famous work.

Highways and Byways; or, Saunterings in New England. By W. H. Gibson. Illustrated by the author. Illuminated cloth, gilt edges. \$7.50.

A beautiful book, uniform with "Pastoral Days," and "The Heart of the White Mountains," which were so much admired last season for their artistic excellence as well as their literary merit.

Fifty Perfect Poems. Selected and edited by Charles A. Dana and Rosseter Johnson. With seventy illustrations printed on China paper. 4to, pp. 203. Beautifully bound in watered silk. \$10.00.

A notable collection of poems in an elegant holiday dress.

Selections From the Poetry of Robert Herrick. With drawings by E. A. Abbey. 4to, pp. 188, gilt edges. \$7.50.

Mr. Abbey has put his best work into this volume, and the illustrations, quaint, artistic and beautiful, seem to have caught the very spirit of the poet.

A Group of Etchers. With Text by S. G. W. Benjamin. Folio. \$15.00.

Some of the most exquisite etchings ever placed between the covers of a book.

Hours with Art and Artists. By G. W. Sheldon. With 12 steel and numerous wood engravings. 4to. \$7.50.

A large and sumptuous volume reproducing in black and white the famous pictures of the great artists of the olden times as well as the present.

Harper's Christmas. Pictures and Papers. Done by the Tile Club and its Literary Friends. Elephant folio (size 17x22 inches). 75 cents.

"The most splendid annual ever made in America, and probably in the World, in which the Tile Club has covered itself with glory and the publishers no less."—*Boston Courier.*

New England Bygones. By E. H. Arr (Ellen H. Rollins). *New Edition, enlarged and beautifully illustrated.* 4to, pp. 243. \$5.00.

These delightful sketches lend themselves freely to the artist's pencil, and the homely scenes and quaint characters of "Old New England" are depicted with wonderful grace and fidelity.

Central Palestine and Phœnicia. By W. M. Thomson, D.D. Profusely illustrated. 8vo, pp. 689. \$6.00.

"Many of the illustrations are from photographs taken by the author, and the book is a most valuable and attractive record of personal observations, supplemented by scholarly research and patient investigation."—*Chicago Tribune.*

Living Painters of France and England. Fifteen Etchings from Representative Pictures. Folio. London. \$12.50.

The Holy Land. After Lithographs from Original Drawings by David Roberts, R.A. With Historical Descriptions by Rev. Geo. Croly, LL.D. Division I—Jerusalem and Galilee. Folio. \$7.50.

The Legendary History of Rome. From the founding of the city by Romulus to the burning of the city by the Gauls, B.C. 390. Translated from the original text of Titus Livius by Geo. Baker, A.M. Illustrated. Folio. \$7.50.

The Story of the Volunteer Fire Department of the city of New York. By G. W. Sheldon. With numerous graphic illustrations. 8vo, pp. 575. \$4.50.

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Still a certain * brave man felt convinced that there was good in you, and standing by his convictions—as the English manner used to be—"She shall have another chance," he said; "we have lost a lot of money by her; I don't care if we lose some more."

Accordingly forth you came, poor Lorna, in a simple pretty dress, small in compass, small in figure, smaller still in hope of life.

But—oh but—let none of the many fairer than yourself who fail, despond—a certain auspicious event occurred just then, and gave you golden wings. The literary public found your name akin to one which filled the air, and as graciously as royalty itself, endowed you with imaginary virtues. So grand is the luck of time and name, failing which more solid beings melt into oblivion's depth.

This you too must do ere long; meanwhile, be proud of success beyond merit, and rejoice yet more that fortune showers fresh delights upon you. To shine with adornment, as a female should, to find your words made pictures of bright genius—from pure love of you†—and thus to venture forth to those who will receive you kindly, through the force of habit and of nature.

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* The late Mr. Sampson Low, the younger.

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